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MUSIC CONTAINED IN THE PREVIOUS NUMBERS OF THE "MUSICAL TIMES."

No. 1—In these delightful pleasant groves	-	-	Purcell
2—Hear my prayer, O Lord	-	-	Winter
3—Soon as I careless stray'd	-	-	Festa
Hail! all hail! thou merry month of May	-	-	Weber
4—Thou art gone to the grave	-	-	Beethoven
Hear what God the Lord	-	-	V. Novello
5—Hail! smiling morn	-	-	Spofforth
6—Let all men praise the Lord	-	-	Mendelssohn
Forgive, blest shade	-	-	Dr. Calcott
7—Four rounds, for three voices	-	-	
8—Call to remembrance	-	-	Farrant
9—Pleasures of Innocence	-	-	From the German
Amidst the myrtles	-	-	Battishill
10—Teach me, O Lord	-	-	Rogers
11—Here in cool grot	-	-	Lord Mornington
12—My God, look upon me	-	-	John Reynolds
13—Oh, Nanny, wilt thou gang with me?	-	-	Carter & Harrison
14 } When winds breathe soft	-	-	Webbe
15 }	-	-	
16—Soldiers, brave and gallant be	-	-	Gastoldi
17—All people that on earth	-	-	Tallie
18—Sweet honey-sucking bees (1st Part)	-	-	Wilbye
19—Vital Spark	-	-	Novello
20 } Sweet honey-sucking bees (2nd part)	-	-	Wilbye
21 } Now pray we for our Country	-	-	Eliza Flower
22—Now the bright morning star	-	-	Greville
23—Thine, O Lord, is the greatness	-	-	Kent
24—Just like Love	-	-	Davy & Novello
25—In Judah God is known	-	-	Mendelssohn
26—Maidens fair of Padua's City	-	-	Gastoldi
27—And he shall purify	-	-	Handel
28—To Woden's Hall	-	-	Purcell
29—Lord for thy tender mercies' sake	-	-	Farrant
30—Rule Britannia	-	-	Novello
31—God save the Queen	-	-	Novello
32 } Hear my prayer, O God	-	-	Kent
33 }	-	-	
34—Flora gave me fairest flowers	-	-	Wilbye
35—Grant O Lord	-	-	Mozart
36—See the conquering hero!	-	-	Handel
37 } Alla Trinita Beata	-	-	
38 } Vocal Rudiments	-	-	J. D. Collet
39—Sweet peace descending	-	-	Mozart
40—The Easter Hymn	-	-	V. Novello
41—Come if you dare	-	-	Purcell
42—Lord of all pow'r and might	-	-	Mason

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.

Subscribers receiving coloured envelopes will remember that their subscriptions are again due.

LIFE OF PALESTRINA,

(Continued from Page 122).

The first appointment of Palestrina, on completing his musical studies under Goudimel, was

that of master of the choir boys in the Chapel Giulia. He had not been long in office before he married a lady to whom he was tenderly attached. His wife Lucrezia brought him four sons, who, singularly enough, all walked in their father's steps, and displayed a degree of the same talent for composition. The three eldest of these children died in their youth, in the first ripeness of their musical promise; what their father thought of them we may imagine by his having included some of their productions in the second collection of his own works. Such a loss to a man who had none of the distractions of worldly grandeur, whose heart was knit to music and the sympathies of a humble hearth, is sufficient to colour a life with melancholy. His first work, as the choir-master, had consisted of four masses in four parts, and one in five, dedicated to Pope Julius III., who acknowledged the dedication by placing, or rather thrusting, him in among the singers of the pontifical chapel, without any examination of the powers of his voice, and in direct opposition to the provisions and regulations which concerned elections to the choir. It is possible that he had but little voice, as we shall hereafter see. Notwithstanding the murmuring of the singers, mostly foreigners, his patron, Julius, maintained him in the choir as long as his own life lasted, which was barely five weeks from the date of the appointment. His successor, Marcellus II., seems also to have been of a friendly disposition to Palestrina, but he held the chair barely forty days. The only evidence of benevolence between this Pope and the composer, is the name of Marcellus on one of the masses.

Paul IV., Cardinal Caraffa, the reformer before alluded to, who had been in his youth a votary of pleasure, and who commenced his period of rule in a spirit of harshness and intolerance, included, among other changes, a resolution to expel all married singers from the choir. Leonard Barré, Domenico Ferrabosco, and Palestrina, all happened to be in this unfortunate predicament. His Holiness expressed himself in these singular terms:—"The presence of three married singers in the choir is a subject of great blame and scandal, the weakness of their voices renders them

unfit to chant the holy office; we break, discharge, and expel them from the number of our chaplain choristers." Whether it is a general or a particular fact that married men have weaker voices than others, we will not stop to inquire, but merely observe that this unexpected and cruel resolution cost Palestrina a severe illness. His comrades in adversity, who had never been cordial with him before now, visited him and professed themselves his warm admirers. A pension of six crowns a month was conferred upon him, and with some reluctance continued, when in October, 1555, two months after his expulsion, he succeeded Luppachino as Maestro di Cappella to the Lateran Basilica. His emoluments in his best years were only nine crowns a month—and it was in extreme age that Pope Gregory XIV., moved to pity by his narrow circumstances, somewhat ameliorated them.

Among the beautiful compositions produced by him during the five years he held this appointment, are the *Improprii* of the Office of the Holy Week. He composed also many madrigals. It seems that he was too poor to publish his works at this time, but copies of them were made, and his fame became gradually diffused. On the First of March, 1561, he was translated to *Santa Maria Maggiore*, where he held the musical direction for ten years, the most brilliant of his life. The compositions which give occasion to the present biographical notice belong to this period. It would be interesting to know what influence his genius had on his famous cotemporary, Orlando di Lasso, who, for a time, held a similar appointment at Rome. He survived his old school companions, Animuccia and Nanini, and succeeded to their offices; but from 1571 his means were decreased by one-half. That his whole career was a struggle with want will be seen from an affecting passage in the dedication of the first book of his *Lamentations to Sixtus V.*—

Holy father, (he writes), study and cares never consort well. To ask more than competence is to want moderation and temperance; with it one may easily defend oneself from other cares, and whoever does not has only himself to blame. But those alone who have the experience can tell how hard it is to work to support oneself and one's household in credit; and how much such a necessity distracts the mind from the study of the sciences and liberal arts, myself has always had occasion to know, and now more than ever. However, I thank the divine goodness that, notwithstanding my greatest struggles, I have never ceased the study of music; and it has ever been a seasonable relief and distraction to me throughout the career I have run, which now approaches its termination. I have published a great many compositions, and the printing of others is only retarded by my poverty; for the expense of printing such large notes and characters as may be serviceable for use in churches is very great indeed.

This is the confession of a master whose works when once printed were multiplied in rapid editions. Without occasional help from dedications he would scarcely have been able to pub-

lish at all. Philip II. of Spain accepted the dedication of the first and second books of his masses, and Cardinal Hippolito D'Este that of a book of motets. Palestrina expired on the 2nd of February, 1594, fourteen years after his wife, the companion of his ill-rewarded career. His death-bed scene is fine—full of the visions of immortal fame. Having called his son, he said, "I leave you a great many unpublished works; thanks to the Abbé de Baume, to Cardinal Aldobrandi, and the Grand Duke of Tuscany; I leave you also the means of printing them, which I beg you to do as soon as possible for the glory of God and the celebration of his worship in his holy temples." He was interred in the Basilica of the Vatican, with great honours, and with the inscription "Musice Princeps" on his coffin.

The last work on which Palestrina was engaged was the revision of the chants of the Roman Gradual and Antiphony by desire of Gregory XIII. He associated with him his pupil Giudetti in this undertaking, which death interrupted before he had proceeded far. His son completed it, but a dispute arose as to the contract, and the MS. was lost.

Brief Chronicle of the last Month.

BRISTOL.—The Classical Harmonists' Society, to whom the public are indebted for several Concerts of first-rate excellence, performed Haydn's Oratorio, *The Creation*, on Monday evening, at the Victoria Rooms, to a crowded and fashionable audience, numbering from 1300 to 1400 persons. The principal singers were Miss Poole, Mr. Lockey, and Herr Staudigl. The band on the whole were equal to the task; there were a few deficiencies. The choruses, too, so important to the development of the libretto, were in good keeping—well balanced, and every point spiritedly taken up. Mr. P. J. Smith, the chorus-master, deserves great credit for having so well drilled his forces. The oratorio was led by Mr. H. C. Cooper, and conducted by Sir Henry Bishop, who appeared in the orchestra in his doctor's robes. The Classical Harmonists, it is to be hoped, will not be tardy in giving the public another such concert. We observed several of the visitors carefully tracing the music from Novello's small edition of this grand work.

A CURIOUS MUSICAL CONTRACT.—Haydn's genius made him a composer long before opportunity procured him the reward of his great talents. One of his earliest bargains, for the copyright of his compositions, was made with Forster, the violoncello maker. On that occasion, an agreement was entered into with the Count Von Sweiten, on the part of Haydn, with John Ashley, the elder, on that of Forster, couched in the following terms: "Whereas, Joseph Haydn, of Vienna, is about to sell certain musical compositions to William Forster, of London; and as the said Joseph Haydn is a composer of no celebrity, he agrees to furnish the said William Forster, with sonatas, quartets, and sinfonias at half the usual price that is demanded by authors of repute for such compositions."